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CONTE BEVA L'ACQUA BY HENDRIK ANDERSON

NEWPORT'S ANNUAL EXHIBITION

BY E. C. B.

THE Newport Art Association is deeply indebted to the American Federation of Arts in so largely contributing to the interest of its fourth annual exhibition, which was opened on July 7th with a brilliant reception and continued through the 28th of July. The forty-six canvases forming the Federation's "Traveling Exhibition" included some of the most interesting pictures shown this year. The Harrison S. Morris Prize for \$100 for the best picture exhibited, was awarded by the jury to one of the Federation's pictures, the "Woodland Pool," by John C. Johansen. This large oil painting was truly a sylvan idyl. Admirable in composition, brilliant in technique, the great quality when all is done and said of this charming picture was that it belonged to the school of pure romance, a school that never goes quite out of fashion, and never will while men love the beauty of the child, of the forest and the poetic in nature and in art. The two young nymphs whose delicate feet were seen bathed by the waters of the woodland pool, might have been young dryads or young maidens as the fancy of

the beholder suggested. Imaginative work like this has the consummate quality that it rouses in the mind of the man who looks at it, whatever of imaginative fancy he may possess.

Mr. Jonas Lie's "Children Bathing" was a very different presentation of the same subject, brilliantly painted with broad, apparently careless strokes; it had its own charm quite unlike that of most treatments of this ever fresh theme, of cool waters, green trees, and bathers enjoying the freshness of both and enhancing them with their graceful nude figures. In strong contrast to these vernal scenes were certain scenes of winter, in which this exhibition was particularly rich. Time was, and not so many years ago, when there was a prejudice against snow scenes, but now, perhaps in view of the glacial age to which the earth is said to be returning, many of our first landscapists have turned their attention to painting our New England winter landscapes, quite as beautiful to the lover of nature as are the spring or summer fields. Mr. Gardner Symon's large snow landscape



LOOKING EASTWARD

HELENA STURTEVANT



ROUGH POINT

CHARLES BIESEL

THE ANNUAL EXHIBITION OF THE
NEWPORT ART ASSOCIATION

called "Hill Country," was claimed in this exhibition as infallibly a presentation of Connecticut hill country, a Maine scene, a Massachusetts view, and a New Hampshire hillside. Enough that it was very typical of New England and so has a hold upon the sympathies of all New Englanders who were familiar with their native States

this summer. With a few strong, sure touches the face and the figure were portrayed and the result was entirely original and unique. This is a new type of portrait and deserves its popularity. The freshness of the impression the sitter makes upon the artist is never lost by the weariness of many sittings, and the revelation of char-



RUSSIAN GIRL

WILLIAM COTTON

in winter time. Mr. Edward W. Redfield had another very popular snow picture, "The Old Barn," full of the lovely shadows he so skillfully portrays and the bare lines of the winter trees, never more lovely than when they stand revealed without their summer foliage.

In portraits the exhibition showed a wide variety. Mr. Robert Reid showed one of his admirable "Portrait Impressions," which are having a great vogue in Newport

acter is quite as striking as the admirable technique. The canvas is either lightly covered, or in some of the most successful of the "Impressions" Mr. Reid showed at his late exhibition at the Newport Art Association, the canvas is left bare. Mr. Wm. Cotton showed a very interesting portrait of a Russian girl, a vivid portrait of a very vivid personality, painted with great feeling and force.

Miss Helena Sturtevant's portrait of

Mrs. Henry Howard was full of charm and delightful in color as well as sympathetic in feeling. Miss Sturtevant, who is the instructor of the Art School, also showed an interesting landscape, "Looking Eastward." She has become well known for her sympathetic rendering of the many varying features of the island of Rhode Island,

Another resident of Newport, Ruth Payne Burgess, a former president of the New York Water Color Society, showed a charming head of a young woman, full of character and of sweetness.

The Livingston Hunt People's Prize of \$25 to be awarded to the picture receiving the most votes, added a great interest.



PORTRAIT STUDY

RUTH PAYNE BURGESS

whether it be of the sea, the shore or the rocks and inland stretches. Mr. Charles Biesel, one of the officers of the Association, showed one of his admirable marines, "Rough Point." Born and bred in Newport, he seems to have found some infallible secret of giving the effect of the restless waters that beat upon its rocky coasts. This picture was one of the best that he has shown and showed the steady improvement and growth of his work.

"The picture I like best, a highly intelligent mechanic was heard to remark, "is this head by Mrs. Burgess, it's more natural and lifelike than any picture in the whole show."

Howard Cushing showed a delightful group of "panels"—still life and flower pieces. These five canvases were hung together and made an admirable effect on the end wall of the upper gallery (William Morris Hunt's old studio). There was something

very strong and original in Mr. Cushing's interpretations of these oriental vases and figures. Other still life pictures that attracted much attention were Mathilde Brownell's "Votive Flowers," and a "Still Life" with porcelaine. The "Votive Flowers" is a *tour de force*, the treatment of the *bas relief* of the Madonna in the background and the flowers in the foreground showing rare skill in composition.

Sargent Kendall showed his "Valkyr," a charming child standing beside a favorite horse, and his picture "The Critics." We found in this the same lovely child face that we all admired in Mr. Kendall's "Allison," and the same loving treatment of the little girl's face, and the hands of the little girl and the older girl, both of whom are pictured examining a head in sculpture. The painting of the two hands, so close together, so well contrasted, the slender, graceful hand of the grown girl, the adorable dimpled hand of the little girl showed the touch of a master.

This year for the first time some small pieces of sculpture were added to the exhibition and proved a very noteworthy addition. Gertrude V. Whitney showed two bronzes, strongly contrasted, and both of great interest. The first, a portrait of Miss Barbara Whitney, was a very spirited statuette of the artist's daughter, a young girl in a childish attitude. The sparkle of effervescent childhood shone through the bronze and told its own story of faithful interpretation. A bronze "Caryatid" was in a very different vein. A good title for this composition would have been "Labor." The figure of a strong, finely developed young man stood slightly bent by the weight of the great stone carried upon his head. There was great feeling and expression in this figure, modeled by one who knows something of the joy of toil, and therefore has an understanding and a sympathy with those whose labor it is to break stones and to bear them upon their heads. The same feeling spoke again in the "Small Marble," a most expressive head and shoulders of a man with uplifted arm. Hendrik Anderson showed two very beautiful heads. "Martha," a quaint and piquant maiden in delicately tinted terra cotta, which had already become well known, being treasured in the collections of many connoisseurs of

art. His portrait bust of the Conte Beva l' Acqua in terra cotta had some lingering suggestions of the great period of Florentine sculpture. It was a most beautiful and expressive piece of work and has gained a reputation both in this country and in Europe. A bronze statuette by Anderson of a young man with one arm lifted to his head was full of feeling and lovely sentiment. Hunt Deiderich showed some small pieces of sculpture full of the talent he has already so richly shown, and which has won him so much recognition in Paris, where he has worked for some years. Tiny as were the trifles in bronze shown they made us feel—especially the expressive little figure of a patient donkey lying down to rest—that we should like to see some more important work from this young sculptor who, as the grandson of William Hunt, has a great inheritance of talent to live up to.

The rooms of the gallery were particularly attractive this summer, thanks to the laurel garlands with which they are hung, and the gay floral decoration of the "Paved Court," where on the bright July afternoons members and friends of the association met to discuss the pictures, and the news of the hour, for like every thing else in summer Newport, there is a strong social tinge to all the many sided functions of the Art Association.

ANNE HUTCHINSON

On the opposite page is a reproduction of the statue of Anne Hutchinson and her little daughter recently modeled by Cyrus Dallin for the Public Library of Boston. The statue when completed will be in bronze, and the intention is to place it in the vestibule of the Library as a pendant to Macmonnies' heroic statue of Sir Henry Vane, one of Anne Hutchinson's adherents in the famous "Antinomian Controversy." Mr. Dallin has represented this strong woman of other days in both her strength and tenderness. She clasps a Bible to her breast and gazes upward as one seeing a vision, but her hand rests protectingly on the shoulder of her child. The group furthermore would seem to have had plastic conception and to build up in a satisfactorily sculptural manner. Thus while embodying historical association, it has very evident artistic value.